

12.8.64.

Art Library

16 Oct 1864

CAMBRIDGE SCHOOL OF ART.

134

Box VI, 97 E. 97 E Box. 0187

SOIRÉE

IN THE GUILDHALL,

FRIDAY, JUNE 5, 1863.

DISTRIBUTION OF MEDALS AND PRIZES

BY THE

RIGHT HON. EARL GRANVILLE, K.G.

Cambridge :

PRINTED BY C. W. NAYLOR, "CHRONICLE" OFFICE.



SCHOOL OF ART SOIRÉE,

JUNE 5, 1863.

The distribution of the medals, prizes, and certificates in connection with the School of Art, took place at the Town Hall on Friday evening, the 5th of June, under the presidency of the Master of Trinity College, supported by Earl Granville, K.G., who wore the insignia of the Garter, Henry Cole, Esq., A. J. B. Beresford Hope, Esq., the Revs. W. J. Beamont, W. M. Campion, W. Emery, Mr. Wood, &c., &c. The lady-patronesses present were Lady Affleck, Mrs. Bateson, Mrs. Humphry, &c., &c. The company was numerous, and at the same time highly respectable. For an hour previous to the commencement of the proceedings, there was a sort of promenade in the adjoining room, where an extensive collection of works of art, was exhibited. It should be mentioned that the evening's pleasure was much enhanced by the performances of Mr. C. Sippel on the violin, and by two well-sung songs by Mr. Poole. Great interest was manifested in the works of art exhibited, and certainly it was deserving of all the praise that was bestowed upon it. The School of Art, and in fact the public generally, cannot feel too grateful to those kind friends, both in Cambridge and elsewhere, who contributed to the collection.

The Company having adjourned to the large Assembly-room,

The MASTER of TRINITY said he had been requested to take the chair at the proceedings this evening, and to preside over the business to be transacted, and he might say that he had complied with the request gladly, both from the interest he, in common with them all, felt in the education of the minds and spirits of their fellow-men and fellow-women, and from the gratification of having among them the President of the Council to distribute the rewards to the successful students [applause]. He said he felt great

interest in the extension of education of all kinds, whether that education were of the intellect or of the spirit, among all classes of men and women, knowing, as he did, that such cultivation of the intellect and the spirit enabled them to understand things of the past and of the present, enabled them to share in some of the highest privileges of mankind, and carried them forward to a point at which they might feel themselves elevated above the more gross things of time and sense. This he said of education generally, and he might add that the person who had made some progress in the studies pursued in connection with this school—a person who could stand before a picture and know where and how to appreciate it—had taken a step which was calculated to elevate men's minds, and to afford himself a source of great delight. The various matters to be laid before them that night would be brought into view by the managers who had hitherto so successfully conducted the School of Art. The Master remarked that both the diligence and success of the managers of the school had been very great, yet he trusted that as there was room for more students and for greater efforts, the school might, ere long, be the means of even more usefulness and attended with greater success than hitherto [cheers]. Dr. Whewell concluded by remarking that the various points of interest would be brought before them by other speakers, and that from his imperfect knowledge of what had been done by the school, he should best consult their interests by making way for those who had come among them on that occasion to address them. He first introduced Earl Granville, to whom he offered his sincere congratulations on the success which had hitherto attended the object of such schools as this—an object which was very dear to him [cheers].

Earl GRANVILLE, who was warmly received, said that, however much he might feel inclined to make to them a long address, the fact of his suffering at the present time from a bad cold rendered it impossible for him to do so, though he begged to assure them of the honour and the pleasure he felt at being present at so interesting a ceremony as the present, and to thank for the pleasing scene around him those who had been so good as to ask him to be present on this occasion. He would not now go into any lengthened statistics as to the system of teaching adopted in the Art Schools of the country; nevertheless he might say that although the difficulty of the examination became year by year greater, yet that the success of the scheme yearly became more apparent, the number of students increased, and there was consequently a great diminution in the expense of the schools to the Government. These facts were

all known to them, and they were very satisfactory proofs of the soundness of the principle on which the Government scheme was carried out [cheers]. He recollected reading an address delivered last year to them by their Chancellor, the Duke of Devonshire. His Grace on that occasion distributed the prizes, and in doing so referred to the Exhibition of 1851 as being well adapted to spread among the many in this nation a knowledge hitherto possessed only by the few, a knowledge respecting the cultivation of art, and more especially of the application of art to the manufactures of this country. His Grace further expressed a hope that at the Exhibition which took place last year there might be satisfactory proof given that some progress had been made in this respect. Most of those present who had visited the Exhibition last year would agree with the jurors and with the generality of the persons who had seen the contents of the Exhibition, that this progress had been very remarkable; and though we might sometimes be apt to pride ourselves upon qualities which perhaps we did not possess in so high a degree as we imagined, yet the fact that we had made this great progress was fully and satisfactorily corroborated by eminent judges from foreign countries, who had come to visit the Exhibition, and on whose impartiality we might fully rely [cheers]. He found that by Germany especially the greatest praise was bestowed upon this country for the progress it had made in art; and that progress was to be attributed in no small measure to the institution at South Kensington, and to those local associations of which their own was one [applause]. Italian critics were almost equally complimentary to us with those of Germany; and, what was still more striking, France, distinguished for her powers of organisation and for her successful application of art to manufacture, testified to the immense advance which this country had made in art. The French judges made a full admission of our progress, they sounded the note of alarm in their own country, and dwelt upon the necessity of schools such as our English Art Schools being established if their reputation was to be maintained [cheers]. The principle, in fact, of our Art Schools had so pleased the French Government that they actually had established these schools, and this he thought was the most practical compliment the French could pay us. He repeated it that such impartial testimony as this, coming as it did from those whom we might consider our rivals, was most satisfactory. The system adopted in the English Art Schools had so far met the sanction and approval of that most comprehensive body, the Royal Academy, that it had become absolutely necessary for their students to pass the South Ken-

sington examination, in order to receive a certificate from the Science and Art Department [applause]. He did not wish to say more on the subject of the institutions as a whole, but he might be allowed to say a few words about this particular school. If he was not greatly misinformed, Cambridge and some of the surrounding towns were the scenes of some of the first schools of art existing in England; and although this institution was of but modern origin, he could not see why it should not stand forward and cause Cambridge to become one of the most important centres of art education in the country [cheers]. There were great local advantages belonging to the town which made it peculiarly favourable for art study. The Fitzwilliam Museum, for instance, both as to the building itself and as to its contents, was infinitely valuable to any one who pursued artistic studies, giving, as it did, specimens of works of art both of past ages and of the present. Again, for decorative art, he referred them to the wood-work at Queens' College, to the numerous exquisite stained windows, and to a variety of other works in wood, stone, and metal, which made Cambridge very rich in this respect; and what they had just seen in an adjoining room showed that art was appreciated by all classes in this Town and University, and that many objects of great value were possessed by the people here. His lordship next alluded to the examination test being made every year more severe; and, remarking that there was a great preponderance of ladies present, he might tell them that, so far as they were concerned, the school could not be in a more satisfactory state than it was at present: the same might also be said regarding the males, only he must say that there were not so many of them as there ought to be. He did not wish to struggle against circumstances; he knew that men employed actively in bodily and mental pursuits were not so easily enabled to take advantage of these schools as those who had plenty of time on their hands; but, for all that, he certainly should like to see a great addition to the number of male students, whether those students came from the artisan classes, or from among the University and gentlemen similarly educated. He thought that, so far from art being detrimental to the work of the mechanic, or to the studies of the Universityman, it would prove of immense advantage to each. Mr. Ruskin, in one of his books, after giving a clever and imaginative description of what a School of Art ought and ought not to teach, stated that the real object of such a school was the teaching of the sight—the teaching of the art of seeing; and never was the necessity for this description of instruction more impressed upon him than

when he was reading, a fortnight ago, a little work of Miss Edgeworth's, entitled "Eyes, or no Eyes." That work showed that to teach men to see and observe was one of the most valuable gifts that we could bestow on persons in any class of life. With respect to the artizan such art as was here taught was of enormous advantage to him—whether he were a joiner, carpenter, or in fact at all engaged in manual labour. With regard to Universitymen and similarly educated persons, no one would be prepared to say that art studies were inconsistent with the severest studies of the University. As an instance of this he might cite the case of Sir Christopher Wren, who, till the time of his death, had cultivated the study of philosophy with exactly the same eagerness as he pursued the study of the fine arts. He did not like to allude to persons of a similar description who lived in the present day, or he might point to their distinguished chairman as representing a class who united to the highest University distinctions an appreciation and intimate knowledge of the fine arts. Furthermore, it was somewhat an illustration of what he was saying that one student of this school had become Senior Wrangler in the University [cheers]. As to himself, he had been taught, when a boy, somewhat of the art of drawing. Just before the Christmas vacation, his drawing master had taken great pains to make him draw a church to shew his parents. The drawing master, however, as was too often the case, himself lent such valuable assistance to the finishing up of this church, that when his delighted parents requested him to make another copy of it, his production was of such a description that his drawing lessons were forthwith discontinued [laughter]. He was so delighted, however, with the art of drawing, that he went to a drawing master some years afterwards to ask him if he were too old to learn to draw. The master replied in the negative, and asked him to sit down and draw whatever he thought best. The old church at once recurred to him, and he endeavoured to draw it: his success was such that the drawing master advised him not to take any further lessons in the art of drawing. He must say now that he had in travelling strongly felt the disadvantage under which he laboured in not being able to transfer to paper the objects he saw around him; beyond this, his want of artistic skill had proved pernicious to him in many other respects: he believed that if he had had a sound knowledge of the art, he should have been able on the present occasion to speak to them with more confidence and authority than he could now, and to express himself in a more graphic and concise manner. Having alluded to the manner in which the late Lady Canning had, to the day of her death, improved the

art talent she possessed, his lordship told the working classes that this school set great advantages before them, and that it was their duty to come in greater numbers to the school. As to the University, if it were at all like the University to which he himself belonged, it was divided into two sections: one section worked as hard as it could for academical honours, the other did no work at all beyond what was absolutely necessary [laughter]. This led him to consider whether the University itself might not give some encouragement and some recognition to such studies as were pursued in an institution like this. He was not acquainted with what objections might be raised against it; there were objections—perhaps sound ones—but, for his own part, he did not see why a University which gave Degrees in Music should not likewise encourage other branches of the Fine Arts. He thought it rather a mistake that in a University such as this, with a world-wide reputation, and in which the highest branches of mathematical study were cultivated, not the slightest instruction was given in geometrical and other drawing. He could not help thinking that some regulations might be usefully adopted; though he did not venture to state this as a recommendation, but merely as a suggestion for the consideration of those better able to judge of the matter than he could be [applause]. Before sitting down, the noble Earl wished to offer to those who were that evening to receive certificates his most sincere congratulations, and his thanks for the labour they had expended and the talent they had displayed: these congratulations and thanks must, however, be second to the inward feelings of satisfaction which must possess them. To those who had been idle he suggested the desirability of their working hard to make up for lost time; and of those who had tried, but whose natural inaptitude had caused them to fail in obtaining a prize, he asked the question whether they regretted the time they had spent in the school, and whether they did not appreciate the progress that even they had made [hear, hear]. In concluding, his lordship remarked that the object of this and similar institutions was not to make great artists: what they wanted to do was to make men more useful and to give them a source of refined pleasure in themselves; but for all this there might be some who came to their school, on whom their system of teaching might have the effect of awakening in them latent powers which would prove an honour to their country. If such there were in that school, he would impress upon them the duty of cultivating that talent which God had given them to the utmost: this he hoped would not be the means of inflating their vanity, but would induce them to devote their talent to the honour of the Creator who

had bestowed it, and to the well-being of their fellow-citizens [cheers]. His lordship concluded by an elegant quotation from an English poet.

The next business of the evening was the distribution of the prizes and certificates: this interesting ceremony was performed by Lady Affleck, assisted by Mrs. Bateson, Mrs. Humphry, &c. The following is a list of those ladies who obtained prizes:—

Medals.—Miss F. Lenton, Miss Rosa Mason, Miss M. E. Hitch, Miss M. C. Wiseman, Mr. J. Turner, Miss C. M. Lenton, Mr. W. Bell, Miss A. A. Hitch (2), Miss A. Lilley. (Miss R. Mason and Miss A. A. Hitch were honourably mentioned).

Prizes and Certificates.—Miss M. A. Apthorpe (certificate for geometry), Miss E. J. Browne (prize of instruments for free-hand), Mr. T. H. Eagles (prize, Burchett's geometry and perspective for free hand), Mr. H. Turner (certificate for model drawing), Mrs. M. A. Gardner (certificate for free-hand), Mr. W. H. Genn (perspective and memory, but no prize, being Art pupil teacher), Miss A. A. Hitch (prize, Cotman's pencil drawings for perspective), Miss M. E. Hitch (prize), Miss C. Lawrence (prize for geometry), Miss L. Lilley (certificate for free-hand and geometry), Miss A. K. Lilley (prize of instruments), Miss R. Mason (prize for geometry), Miss S. F. Naylor (certificate for geometry), Mr. T. B. Nichols (certificate for free-hand), Miss E. Nutter (certificate for free-hand), Mr. H. Peacock (certificate for free-hand), Miss E. T. Robinson (certificate for model drawing), Miss M. F. Scott (certificate for geometry), Miss E. J. Smart (prize), Miss E. H. Thompson (certificate for model drawing), Miss K. Wiles (certificate for free hand), Miss M. C. Wiseman (prize), Mr. C. K. Baker (teacher), King-street School, obtained prize, and certificate granted. Masters J. Bunting, G. W. Brown, and G. Hogger, pupil teachers, received the first-named certificate and the other two prizes.

The following is a summary of the awards:—

Trinity and St. John's Choir School (20 examined, 13 passed); King-street School (41 examined, 24 passed); St. Paul's School (36 examined, 16 passed); Castle End School (28 examined, 13 passed); Boys' East Road School (30 examined 15 passed). Medals (10), 2 honourable mention.

SECOND GRADE.—9 prizes and 13 certificates; 1 teacher's certificate and prize; 2 prizes, pupil teachers; 1 certificate do.; 1 prize, student's certificate.

A selection of music followed, by way, as the Master of Trinity remarked, of expressing the congratulations of the company to the persons who had just received rewards.

Mr. BERESFORD-HOPE then addressed to the meeting a few remarks, observing that it was a peculiar task to him to address a School of Art, and much more so when he found that School of Art in the midst of, and assisted by, one of our great Universities. He did not know whether they had a School of Art at Oxford, and he had almost said he did not care—he did not know till lately that they

possessed one at Cambridge. Mr. Hope at once went on to ask what there was in the University that would make it detrimental to that body to incorporate art among its studies. Certainly it was a wide question, and one which could not well be decided *currendo*—in passing—but one which he certainly thought recommended itself in such a manner that it ought to have some attention paid to it [applause]. The speaker next went on to describe the study of art, past and present, as a short road to the acquisition of a knowledge of the ways, manners, and merits of people who had lived in the olden time—people who had lived in days previous to our coming into existence—and people, an acquaintance with whose laws, history, and manners had ever been the end of a broad and liberal education. People who had studied Roman and Grecian antiquities, people who had studied the art of the Middle Ages, had found that to carry ourselves back to by-gone times, to live with those whose lot was cast in those times, to feel with them, to understand with them, to think with them, was an acquisition which could not be come at easily: cabs, translations, and cribs would not do it for us, inasmuch as such cabs, translations, and cribs must of necessity be more or less one-sided, the result of bias and prejudice of one kind or another, according to the particular predilections of those who drew them up. The literature of past ages must be studied in its integrity; and it was in imparting such a broad and liberal education as a knowledge of the past ages of the world was considered capable of giving that our Universities had so long held their place. But if people could not, from a variety of circumstances, study the literature of the past in order to obtain a knowledge of the past, what was the next best means of acquiring that knowledge? He argued that there was a means next best to the study of literature of the past, and that was to study the art principles of those who had lived before us: in pursuing this study they would see things as they actually used to be—there would be no smooth shaving down of points. Let them take for example the sculptures of the ancients, the faultless architecture of the Greeks, the well-proportioned architecture of the Romans, the almost illimitable architecture of the Christian Middle Ages—each of these, in its entirety, would do much towards teaching us that which it was the object of the Board of Classical Education to impart. Having further demonstrated that the cultivation of a knowledge of art tended to acquaint men with the thoughts and customs of the past, Mr. Hope urged that in this University, where mathematics and literature were so successfully studied, a cultivation of the

knowledge of the beautiful should not be neglected. It was a matter in which the University ought to move, and he hoped it would not be lost sight of. The speaker went into details as to the advisability of art instruction being given under the superintendence of the University, and concluded an interesting speech amidst applause.

The Rev. W. EMERY, Chairman of the Committee, then made a few remarks as to the practical working of the school. The school was really in a most flourishing condition. It had now been established for nearly five years, and the classes were well attended. The ladies were its chief support, but the committee were desirous of adding to the number of their students from among the artizan classes. They also wanted to have more children in connection with their school. Still it was quite necessary that the richer classes should continue to support them, inasmuch as it was their subscriptions which mainly enabled them to give art instruction to 500 or 600 persons. He, as Chairman of the Committee, should never feel satisfied until the Perse Grammar School was connected with their school. They also wanted the girls' schools of the Town to join them. It was desired to make the Cambridge School a centre, and to connect with it the neighbouring towns. They had already commenced at Ely, but as yet with only limited success, and they hoped to connect themselves with Huntingdon, Royston, and other adjoining places. He thought with Mr. Hope and the President of the Council that the University ought to take the matter up, and he saw no reason why, if Musical Degrees were given, they should not also give Degrees in Art. More sympathy was needed both from the University and the Town. Having mentioned the desirability of forming a modelling class, and also of getting up an art excursion in July, Mr. Emery concluded by bearing a hearty testimony to the talents and exertions of their present master, Mr. Wood. Their thanks were also due to those kind persons who had contributed to the art show in the other room.

The Rev. W. M. CAMPION, of Queens', conveyed the thanks of the meeting to the Chairman, and the various speakers, also to the lady patronesses, for their kindness in being present on this occasion.

The compliment was acknowledged, and the proceedings were brought to a termination about ten o'clock.

CAMBRIDGE SCHOOL OF ART.

Knowledge of the beautiful should not be neglected. It was a matter to which the University ought to move, and the school it would not be far off. The speaker went into details as to the necessity of art instruction being given under the superintendence of the University, and concluded with an interesting speech which was warmly received.

The Rev. W. L. Barry, Chairman of the Committee, then made a few remarks as to the practical working of the school. The school was really in a very flourishing condition. It had now been established for nearly five years, and the classes were well attended. The ladies were all well supported, but the committee were desirous of adding to the number of their students from among the various classes. They also wanted to have more girls in the lower division with their school. Still it was quite necessary that the higher classes should continue to support their instruction as it was their responsibility which mainly enabled them to give an instruction to 500 or 600 persons. He as Chairman of the Committee, should never feel satisfied until the Cambridge School was connected with their school. They also wanted the girls' schools of the Town to join them. It was desired to make the Cambridge School a center, and to connect with the neighboring towns. They had already connected as they had as yet with only limited success, and they hoped to connect themselves with Haverhill, Boston, and other adjoining places. He thought with the large and the influence of the Council that the University ought to take the matter up, and he saw no reason why it should not. Mutual interest were given, they should not also give lectures in art, which was withheld from the University and the Town. Having mentioned the feasibility of forming a model class, and also of getting up an art excursion in July, the Barry concluded by reading a hearty testimony to the labors and exertions of their present master, Mr. Wood. Their thanks were also due to those kind persons who had contributed to the art show in the other room.

The Rev. W. M. Cannon, of Concord, occupied the thanks of the meeting to the Chairman, and the various speakers, also to the lady patronesses, for their kindness in being present on this occasion.

The commitment was acknowledged, and the proceedings were brought to a termination about ten o'clock.